

The Scott Center for Spiritual and Religious Life and the Middlebury College Choir present

Lessons & Carols *for* Advent and Christmas

An annual celebration with traditional hymns,
anthems, and readings of the season



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Mark R. Orten

Dean of Spiritual and Religious Life

Jeff Buettner

Conductor, Middlebury College Choir

Sunday, December 20, 2020 • 4:00 p.m. ET

YouTube premiere at [go/lessonsandcarols](https://go.lessonsandcarols) or go.middlebury.edu/lessonsandcarols

Program will be available December 20, 2020 through January 7, 2021.

Donations will be accepted for local charities. Information at go.middlebury.edu/lessonsandcarols/

Lessons & Carols

FOR ADVENT AND CHRISTMAS

★ PROCESSIONAL HYMN

Once in Royal David's City

(Choir & Congregation)

1. *(Wendy Taylor '21, soloist)*

Once in royal David's city
Stood a lowly cattle shed,
Where a mother laid her baby
In a manger for his bed:
Mary was that mother mild,
Jesus Christ her little child.

2. *(Choir)*

He came down to earth from heaven
Who is God and Lord of all,
And his shelter was a stable,
And his cradle was a stall.
With the poor and mean and lowly
Lived on earth our Savior holy.

3. *(Choir and Congregation)*

And through all his wondrous childhood
He would honor and obey,
Love, and watch the lowly maiden,
In whose gentle arms he lay:
Christian children all must be
Mild, obedient, good as he.

4. *(Choir and Congregation)*

For he is our childhood's pattern,
Day by day like us he grew.
He was little, weak, and helpless,
Tears and smiles like us he knew.
And he feeleth for our sadness,
And he shareth in our gladness.

5. *(Choir and Congregation)*

And our eyes at last shall see him,
Through his own redeeming love,
For that child so dear and gentle
Is our Lord in heaven above;
And he leads his children on

To the place where he is gone.

6. *(Choir and Congregation)*

Not in that poor lowly stable,
With the oxen standing by,
We shall see him; but in heaven
Set at God's right hand on high;
When like stars his children
crowned
All in white shall wait around.

THE BIDDING PRAYER

Mark R. Orten

Dean of Spiritual & Religious Life

THE LORD'S PRAYER

CHOIR

Hanacpachap Cussicuinin

Anonymous 17th Century

Peru/Andes (Quechua)

Heaven's joy!
A thousand times we shall praise you.
O tree bearing blessed fruit,
long awaited by humankind,
helper of the weak.
hear our prayer!

Hear our pleas,
Column of ivory, Mother of God,
Beautiful lily, white,
Receive this song we offer you,
Come to our assistance,
show us the fruit of your womb.

FIRST LESSON

Genesis 3:8–13, 22–24

Tiffany Nourse Sargent '79

CHOIR

Tröstet mein Volk

Eduard Karl Nössler (1863–1943)

Germany

“Comfort, my people,” says the Lord your God.
Says the daughter of Zion,
“Behold, your king is coming to you,
Humble, and a helper.” Alleluia.

SECOND LESSON

Isaiah 9:2, 6–7

Ben Beese '21

CHOIR

Tomorrow Shall Be My Dancing Day

John Gardner (1917–2011)

England

Tomorrow shall be my dancing day;
I would my true love did so chance
To see the legend of my play,
To call my true love to my dance.

Refrain

Then was I born of a virgin pure,
Of her I took fleshly substance
Thus was I knit to man's nature
To call my true love to my dance.

Refrain

In a manger laid, and wrapped I was
So very poor, this was my chance
Between an ox and a silly poor ass
To call my true love to my dance.

Refrain

Then afterwards baptized I was;
The Holy Ghost on me did glance,
My Father's voice heard I from above,
To call my true love to my dance.

Refrain

Refrain

Sing O my love, O my love, my love, my love,
This have I done for my true love.

THIRD LESSON

Isaiah 40:1–8

Solon Coburn

*Telecommunications Manager
and Technical Support Specialist*

CHOIR

Lo, How a Rose E'er Blooming

Michael Praetorius

Germany

Lo, how a rose e'er blooming from tender stem hath sprung!
Of Jesse's lineage coming as seers of old have sung.
It came, a blossom bright, amid the cold of winter,
When half spent was the night.

Isaiah 'twas foretold it, the rose I have in mind,
With Mary we behold it, the virgin mother kind.
To show God's love aright she bore to us a savior,
When half spent was the night.

(Words 15th c. German)

FOURTH LESSON

Isaiah 11:1–9

Matthew Evan Taylor

Assistant Professor of Music

CHOIR

Betelehemu

Babatunde Olatunji (1927–2003) and Wendell Whalum (1931–1987)

Nigeria (Yoruba)

We are glad that we have God to trust. We are glad that we have God to rely upon.

Where was Jesus born? Where was he born? Bethlehem, the city of wonder.
That is where he was born for sure. Praise be to him. We give thanks for this day.
Praise be to God.

FIFTH LESSON

Luke 1:26–33, 38

Clara Wolcott '22

CHOIR

Christus Natus Est

Rosephanye Powell

(2019) USA

In Bethlehem on Christmas morn,
The lowly gem of love was born.
Hosanna! Christus natus est.

Bright in her crown of fiery star,
Judea's town shone from afar.
Hosanna! Christus natus est.

For bird and beast he did not come,
But for the least of mortal scum.
Hosanna! Christus natus est.

Who lies in ditch? Who begs his bread?
Who has no stitch for back or head?
Hosanna! Christus natus est.

Who wakes to weep? Lies down to mourn?
Who in his sleep withdraws from scorn?
Ye outraged dust on field and plain,
to feed the lust of madmen slain;
Hosanna! Christus natus est.

The manger still outshines the throne,
Christ must and will come to his own.

(Poetry by Countee Cullen, On These I Stand, 1947 post.)

SIXTH LESSON

Luke 2:1-7

John He '21

CHOIR

Llega la Navidad

*Ramón Díaz (1901–1976) arr. Juan Tony Guzmán
Dominican Republic*

Christmas has come!
The baby Jesus brings us much desired peace,
Let us sing gratefully, and he will bless us.

The holy kings of the East [came] with their good will,
They will bring to us happy Easter and Merry Christmas.

Come, let us go, in Bethlehem the child has been born to us.
Let us praise the goodness of the king of men, who brings us peace.

SEVENTH LESSON

Luke 2:8–20

Hannah Resnick '21

CHOIR

The Shepherd's Carol

Bob Chilcott (b. 1955)

We stood on the hills, Lady, our day's work done,
watching the frosted meadows that winter had won.

The evening was calm, Lady, the air so still,
silence more lovely than music folded the hill.

There was a star, Lady, shone in the night,
larger than Venus it was And bright, so bright.

Oh, a voice from the sky, Lady, it seemed to us then
telling of God being born in the world of men.

And so we have come, Lady, our day's work done,
our love, our hopes, ourselves, we give to your son.

(Clive Sansom)

EIGHTH LESSON

Matthew 2:1-12

Laurel Jenkins
Assistant Professor of Dance

CHOIR

Weihnachten

Felix Mendelssohn (1845)
Germany (sung in German)

Rejoice, you people of the earth, and praise God! The redeemer has come, whom the Lord has promised. He has revealed his justice to the world. Hallelujah!
(Sechs Sprüche zum Kirchenjahre, op. 79, no. 2)

NINTH LESSON

John 1:1-5, 9-14

Mark R. Orten,
Dean of Spiritual and Religious Life

★ CAROL

Silent Night! Holy Night!

(Choir & Congregation)

- | | |
|---|---|
| 1. Silent night! Holy night!
All is calm, all is bright,
Round yon virgin mother and Child!
Holy infant, so tender and mild,
Sleep in heavenly peace,
Sleep in heavenly peace. | 2. Silent night! Holy night!
Shepherds quake at the sight,
Glories stream from heaven afar,
Heavenly hosts sing: "Alleluia;
Christ the Savior is born,
Christ the Savior is born." |
| 3. Silent night! Holy night!
Son of God, love's pure light
Radiant beams from thy holy face,
With the dawn of redeeming grace,
Jesus, Lord, at thy birth,
Jesus, Lord, at thy birth. | |

★ **BENEDICTION**

★ **RECESSIONAL HYMN**

O Come, All Ye Faithful

(Choir & Congregation)

- | | |
|--|--|
| 1. O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to
Bethlehem;
Come and behold him,
Born the King of Angels;
<i>Refrain</i> | 2. See how the shepherds,
Summoned to his cradle,
Leaving their flocks draw nigh to
gaze;
We too will thither,
Bend our joyful footsteps;
<i>Refrain</i> |
| 3. Yea, Lord, we greet thee,
Born that happy morning,
Jesus, to thee be all glory giv'n.
Word of the Father,
Now in flesh appearing.
<i>Refrain</i> | 4. Sing, choirs of angels,
Sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God
In the highest;
<i>Refrain</i> |

Refrain

O come, let us adore him, O come, let us adore him,
O come, let us adore him, Christ the Lord!

WELCOME AND HISTORICAL INTRODUCTION

We are pleased that you could join us for the 47th annual Lessons and Carols service.

Our service is based on the Festival of Nine Lessons and Carols that has been celebrated every year at King's College, Cambridge, England, since 1918. Beginning in the 1930s the King's College service was broadcast annually to millions worldwide on BBC Radio. It was originally planned by Eric Milner-White, the Dean of King's College Chapel. He had been a World War I British army chaplain, and became a liturgical pioneer who was convinced that the Church of England needed more imaginative worship. Christmas Eve 1918 was a mere six weeks from the World War I armistice; nearly half of Cambridge University undergraduates had gone off to war and a third of them never came back. Thus the phrase, "all those who rejoice with us, but on another shore and in a greater light," from the bidding prayer, had particular resonance. Though the music changes each year, the backbone of the service—the prayers and lessons—has remained virtually unchanged in the Cambridge service since those days.

The first Middlebury College service took place in 1971, under the direction of Emory Fanning and Chaplain Charles P. Scott. They were certain that the College's music department was up to the challenge, and that the community would welcome this colorful and moving celebration of the season. Middlebury's Lessons and Carols was made famous by two public television specials. *Christmas in Vermont: A Celebration of Lessons and Carols* was filmed in 1984.

And in 1988, Vermont Public Television produced *A Vermont Christmas*, narrated by actor Burgess Meredith and filmed on location in Middlebury and on the College's Bread Loaf campus. Each production was rebroadcast, over several years, by over 200 public television stations nationally. Each year the offering (\$4,173 last year) is donated to HOPE, Elderly Services, and Addison Home Health and Hospice.

The overall format of this service provides such a rich opportunity to experience both the emotional resonance and familiarity of tradition, while each year stretching both the congregation and the choir with music that is unfamiliar or new. Over the years that blend of constancy, depth, innovation, and breadth creates a sense of anticipation and joy well suited for the Advent and Christmas seasons. For the Christian community, Advent is not only about the expectation of the birth of Jesus, which has already happened in history, it is also about the rebirth of the earth, the re-infusing of the New Creation into our currently beautiful, but broken world. The hope is expressed every time the Lord's Prayer is recited in public and private devotion: thy kingdom come, thy will be done, on earth as it is in heaven.

We stand in awe of the beauty of the story of Mary, Joseph, and Jesus. We recognize that from what is small, vulnerable, humble, poor, powerless, and barely noticed, there can arise a constant inspiration and religious devotion that has outlived many an empire and army.

— by Reverend Laurel Macaulay Jordan '79
Chaplain Emerita, Middlebury College

NOTES ON THE MUSIC

The year 2020 will surely be noted as one of the more consequential years in choral music in history. Nearly across the globe, choirs ceased to sing for a period of months, and when some returned, it was to drastically different circumstances. The Middlebury College Choir managed a singing schedule that incorporated distance of twelve feet, masks, and smaller groups meeting for shorter periods of time. Needless to say, none of that is typical form for a group of people who gather for four hours weekly to share music and company with each other. By the close of the term, the College Choir musical accomplishments included a twenty-minute program presented by video in November, and two selections in this program, all recorded without audience and distanced. In some cases, the music was recorded in different groups, the latter group listening on earphones to synchronize. The program includes music from 2018 and 2019, and I include the notes from those programs here as well.

The program celebrates music, poetry, art, and how these are part of the Lessons and Carols tradition. The organ music is repertoire for the season, and congregational carols and hymns include traditional Advent and Christmas favorites. Choral music includes works by composers from North and South America, Africa, and Europe, and the uniqueness of each choral setting contributes to a program of remarkable contrasts. Light and darkness, pain and joy, hardship and hope, trust, comfort, and love are significant concepts in the music of this service of the Advent season. The entire program is structured in pairings, with the celebration of the birth, *Betelehemu*, at the center, and nearly all pairs include diverse cultural elements.

Opening and closing selections are the clearest traditional elements of the service, both in arrangements by Sir David Willcocks (1919-1915), long-time Director of Music of King's College, Cambridge. *Once in Royal David's City* retells the humility of the stable birth and the meeting of God as "children crowned" like stars; *O Come, All Ye Faithful* seems to summon celebration, and Willcocks' arrangement leaves no note un-played. *Hanacpachap* is a synthesis of indigenous Quechuan melody and rhythm with colonial Spanish style of polyphony and harmony. Later in the program, Mendelssohn's *Weihnachten* comes from the rich tradition of German part song and masterful vocal writing. Both works exploit the sonorous capabilities of the choir.

Tröstet mein Volk is similar to *Weihnachten* in several ways, though generally gentler in rhythmic character. *The Shepherd's Carol* evokes wintry hills, and Clive Samson's poetic scene ("silence more lovely than music") describes people in daily routine and a revelatory moment that inspires them to give of themselves. The repetition of the word "Lady" in Chilcott's music invokes a sense of intimacy, reverence, and humility. In both pieces, the scoring of the voices creates shifting of layers of sound that contribute to an overall sense of placidity for much of each piece. *Tröstet* closes in bright fashion with an "alleluia." In *The Shepherd's Carol*, following a marvelously expressive phrase, "O, a voice from the sky, Lady," the music settles quickly back to the serenity with which it opened. But like much of good music, things often aren't quite the same at the end as they were in the beginning.

In *Tomorrow Shall Be My Dancing Day*, Jesus tells the Christmas story in first-person, including reference to his baptism. The stanzas of that carol not set in Gardner's music include the Easter story. "This have I done" therefore includes Jesus' self-sacrifice, and his "true love" indicates all of humanity. *Llega la Navidad*, with its merengue dance rhythm, is music of celebration, and though in many ways strikingly different from *Tomorrow...*, both evoke movement and procession, and both involve a rhythmic percussion part that serves as a timeline throughout.

Lo, How a Rose E'er Blooming is a traditional European piece on the program, often included in our services as a congregational carol. (This year, the College Choir recorded it a month prior to the service, masked, distanced, and robed!) While the steady pleasantness of the piece is not particularly evocative of hardship, the text recognizes elements of humility in the birth story, and the subtle, elegant beauty of the polyphony is distinctive. Paired with that piece is Rosephanye Powell's setting of Countee Cullen's poem *Christus Natus Est*, also masterful vocal polyphony but decidedly different in tone. A poet of the Harlem Renaissance, Cullen's words juxtapose images of the story of Jesus' birth with images of the African American experience. The incessant pulse, intensity of dynamics, and harmonic character of Powell's music capture sounds of the African American Spiritual, the relentlessness of Cullen's poetry, and a story of human suffering. (Due to a technical misfortune, we are presenting this music, recorded in 2019, with the splendid art of Janet McKenzie.)

Betelehemu, the center of the program structure, includes Western European and African musical attributes. Where a colonial influence has imparted certain musical conventions and theology, African musical elements structure and propel the piece. This Nigerian carol arrangement is the product of the relationship between Nigerian musician Babatunde Olatunji (1927-2003) and Wendell P. Whalum (1931-1987), while Olatunji was studying at Morehouse College, where Whalum was Director of the Morehouse College Glee Club. Whalum was a well-traveled, acclaimed musician in teaching, performance, and musicology, and his arrangement is a tremendously successful demonstration of the power of synthesis of musical styles in the choral idiom. It is no surprise, given that and the powerful performances of the piece by the Morehouse Glee Club with Wendell Whalum and since that *Betelehemu* has become extraordinarily popular among choirs in the United States, and across the choral world.

The Service of Lessons and Carols celebrates music and tradition, and endeavors to spread joy in a time of darkness. This program also poses challenging questions. Is it just, that some are scorned by others? Who deserves to hope? Can and should we help those in need? The College Choir shares this program in the spirit of artistic beauty, thoughtful inquiry, and joyful community.

—Jeffrey Buettner

SPECIAL THANKS

Ellen McKay
Administrative Coordinator, Chaplain's Office

Valerie Costello
Graphic Designer

LESSONS AND CAROLS 2020 MUSIC PERSONNEL

Jeffrey Buettner
Director of Choral Activities and Christian A. Johnson Professor of Music
Conductor, Organist (2018)

Jennifer Bower
Organist (2019)

Ronnie Romano '20
Student Conductor and Organist (2018)

Karl Haas
Percussionist (2018)

MIDDLEBURY COLLEGE CHOIR 2018–2020

SOPRANO

Emily Ballou '21
Naomi Clark '24
Miko Dai '20
Margot DesBois '19
Molly Dorion '22.5
Catherine Han '22
Dylan Healy '21
Catherine Kish '24
Jordy Kramarsky '23
Sofie Leathers '22
Eleanor Mayerfeld '19.5
Madison Middleton '22.5
Olivia Mueller '24
Katherine Novey '20
Rohini Prabhakar '23
Sage Schaumberg '22
Miranda Seixas '20
Clara Sternberg '19
Maddie Tango '21.5
Wendy Taylor '21
Katie Waters '22

ALTO

Victoria Andrews '23
Elena Bingham '19.5
Hannah Deering '22
Willow Galusha '22
Paige Guarino '18.5
Da Thi Hoang '20
Gillinda James '21
Jessie Kuzmicki '19
Gabrielle Martin '21.5
Grace Metzler '21.5
Olivia Olson '21
Tia Pogue '21
Hannah Resnick '21
Francis Shiner '23
Blake Zhou '21

TENOR

Adam Blachly '21.5
Pierce Gidez '21
Griffin Hall '20.5
Chris Hauptfeld '20.5
Yuichiro Kanaoka '21
Bo Liu '23
Masataka Mori '22
Jackson Mumper '22
Hunter Newell '22
Ryan Opiela-Young '22
Felix Velez '18.5
Ryan Yin '23

BASS

Bryan Currie '22
Sam Ehlsam '23
Kevin Hernandez '20
Samuel Hernandez '22
Blair Jia '23
Matthew Johnson '24
Joonwoo Kang '21
Colin Lyman '23
Sam Lyons '21
Hunter Parkhill '21.5
James Peacock '21
Ronnie Romano '20
Spencer Royston '21
Christian Schmitt '19
Angad Virk '20
Spence Watson '21

For more details about Lessons and Carols, please go to our website at
www.middlebury.edu/academics/music/middleburylessonsandcarols

Office of the Chaplain

Charles P. Scott Center for Spiritual and Religious Life
Hathaway House

802-443-5626 | www.middlebury.edu/studentlife/services/chaplain